SECOND VALSE

By

BENJAMIN GODARD

REVISED EDITION WITH BIOGRAPHICAL SKETCH, FINGERING, PHRASING, PEDALING, GENERAL INFORMATION, AND INSTRUCTIVE ANNOTATIONS ON INTERPRETATION, FORM AND STRUCTURE, AND METHOD OF STUDY

By LEWIS G. THOMAS

Saint Louis

No. 650

PRINTED IN U. S. A.

No. 650

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 650

SECOND VALSE

Biographical Sketch—Benjamin (Louis Paul) Godard

Born in Paris, France, August 18, 1849

Died in Cannes, France, January 10, 1895

BENJAMIN GODARD died in his forty-sixth year, yet he left a large number of compositions distinguished for their attractive melodic qualities. To the pianistic world he is best known by his *Concerto Romantique* for piano and orchestra, his etude *En Route*, his second *Mazurka* and the present work, the second *Valse*. He also composed several operas, of which *Jocelyn* is the best known.

General Information: The origin of the Waltz is lost in obscurity. The dance itself is first heard of in Bohemia, Austria, and Bavaria, and can be traced back to the latter part of the 18th century. The music of the dance consisted originally of two eight-measure sections in $\frac{3}{4}$ measure; good examples of this early dance-form are to be found among the works of Beethoven and Mozart. It was not until the time of Schubert that the Waltz attained much intrinsic musical value, but it is to Weber that it owes its most important development, his "Invitation to the Dance" marking the adoption of the Waltz-Form into the sphere of absolute music. This composition prepared the way for a stream of pianoforte and vocal Waltzes not intended as accompaniments to dancing. The Waltz-Form has now been adopted by nearly all composers of music.

Form and Structure: In the key of B flat. The Main Theme is in Three-Part Song-Form. After an Introduction of five measures the first Part of the Main Theme commences at meas. 6 and ends at meas. 21. This is repeated, the first phrase of the Theme an octave lower and the second phrase an octave higher. The second Part begins at meas. 46 in the key of the relative minor and leads to Part III, a repetition of the Main Theme, at meas. 56.

The second Theme, or Trio, is also in Three-Part Song-Form. The first Part of this Theme, in the key of E flat, begins at meas. 72 and ends at meas. 87. The second Part, in G minor, begins at meas. 88 and ends at meas. 103. The third Part, a repetition of Part 1, begins at meas. 104 and ends at meas. 119. The second and third Parts of the Main Theme are then given again. Meas. 154 begins a Coda of 29 measures.

The Composition is written upon a Ground Bass—B flat, D, C, F—the melody of the first Part of the Main Theme entering just after the second of these tones, D. The Ground occurs also in the bass of the second Part of the Theme (key of G minor) in meas. 41-44 and 49-52, and again in meas. 75-86 (key of E flat), and still again in meas. 91-94 and 99-102 (key of G minor).

Interpretation: The Main Theme enters quietly upon the second beat of meas. 6, with a gradual *crescendo* to the highest note A, and a sudden decrease of tone on the third beat of meas. 8. Care should be taken to make both the melody note and chord on the second beat of meas. 8 markedly *staccato*. The first four tones of the second Part of the Theme (meas. 38-39) express a direct contrast to the gently flowing tones of the first Part, and should be given with emphasis.

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The Trio (from meas. 72) begins with a *legato* melody, marked *cantando*, but meas. 76-77 are to be played with a crisp *staccato* touch, while meas. 78-79 are again *legato*. These contrasts should be particularly noted. In meas. 112-114 the melody is to be given with great emphasis, and a slightly slower tempo may be used in meas. 112-113.

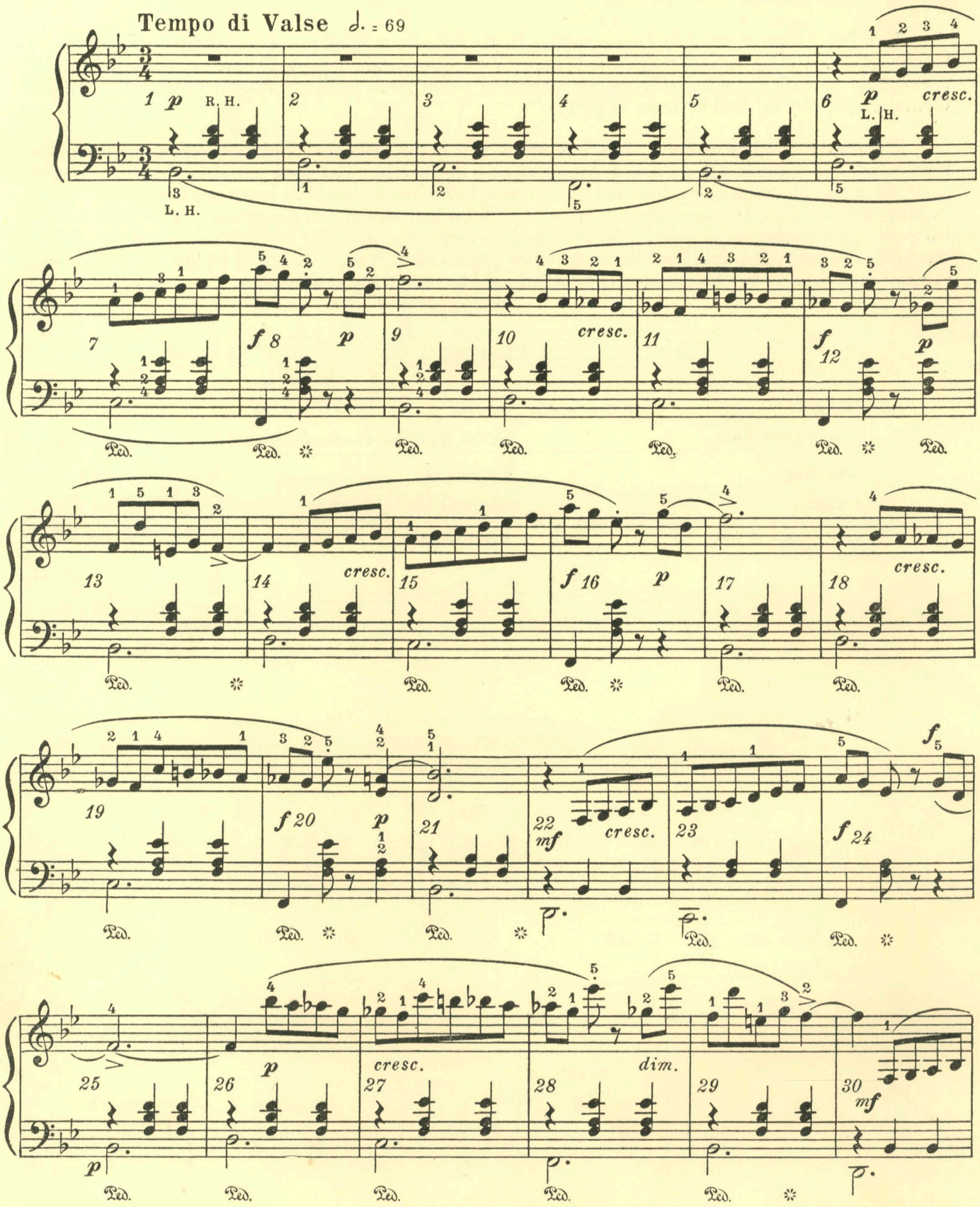
The special features of the Coda (from meas. 154 to the end) are: Flowing scale passages in the right hand, and sustained tones and a drum-like bass in the left. The scale passages should be played perfectly *legato*, the tone being subdued up to meas. 159 when it should be increased until the accented melody-tone in meas. 161 is reached. At meas. 166 the right-hand part becomes of more melodic and harmonic importance and should be given with ever increasing intensity until the climax is reached in the final cadence. The sustained left-hand tones beginning at meas. 154 are to be brought out prominently but at first softly; from meas. 166 they should be played more incisively.

Glossary

Godard	pronounced	Gō-därʹ	
poco a poco dim.	"	pōʹ-kō ä pōʹ-kō dĭ-mĭn-ū̆-ĕnʹ-dō	(softer little by little)
cantando	"	kän-tänʹ-dō	(in singing style)
sempre ff	"	sĕmʹ-prā fôr-tĭsʹ-ĭ-mō	(always very loud)
cresc. poco a poco	"	krê-shĕnʹ-dō pōʹ-kō ä pōʹ-kō	(louder, little by little)

To my friend Auguste Durand

Second Valse

BENJAMIN GODARD

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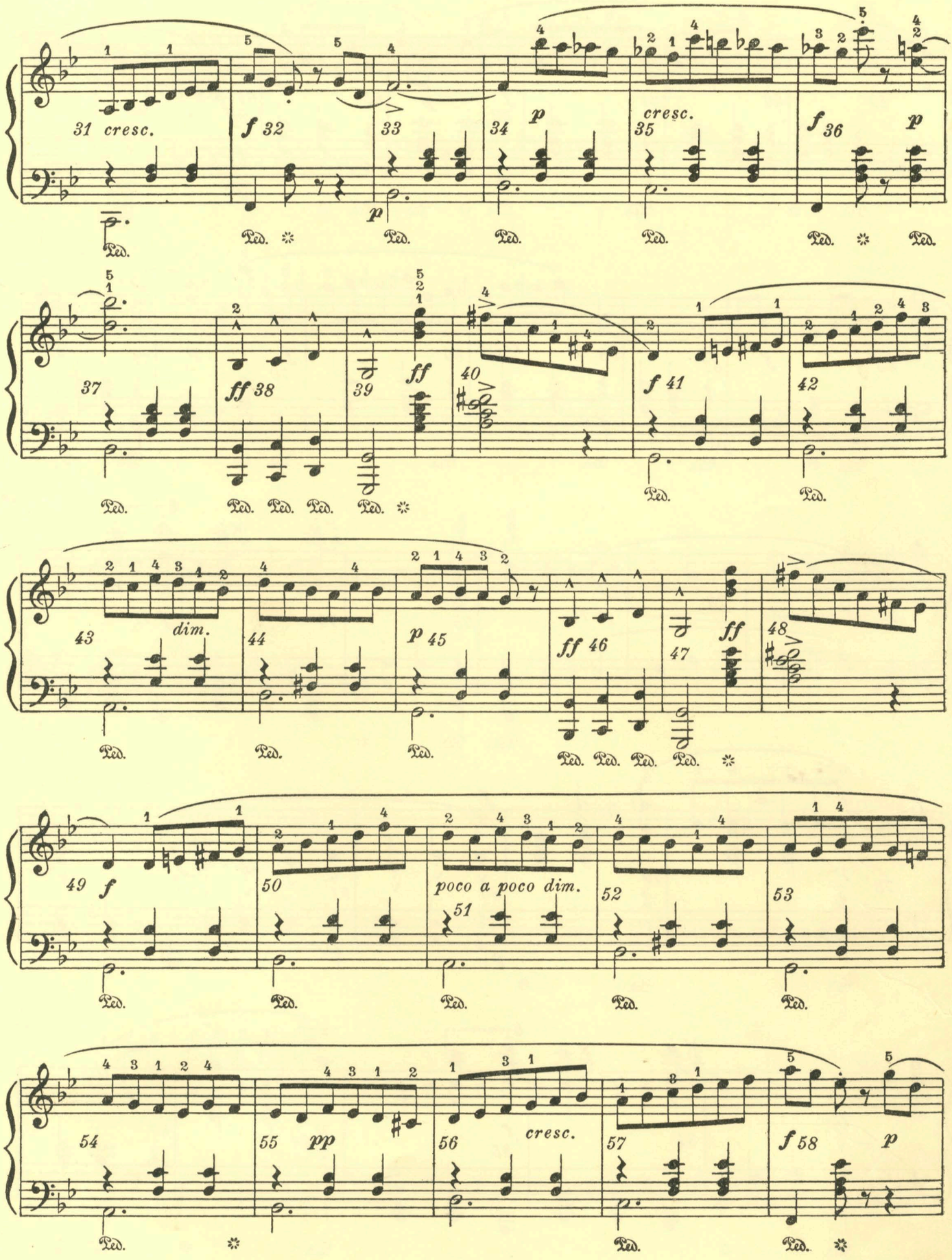
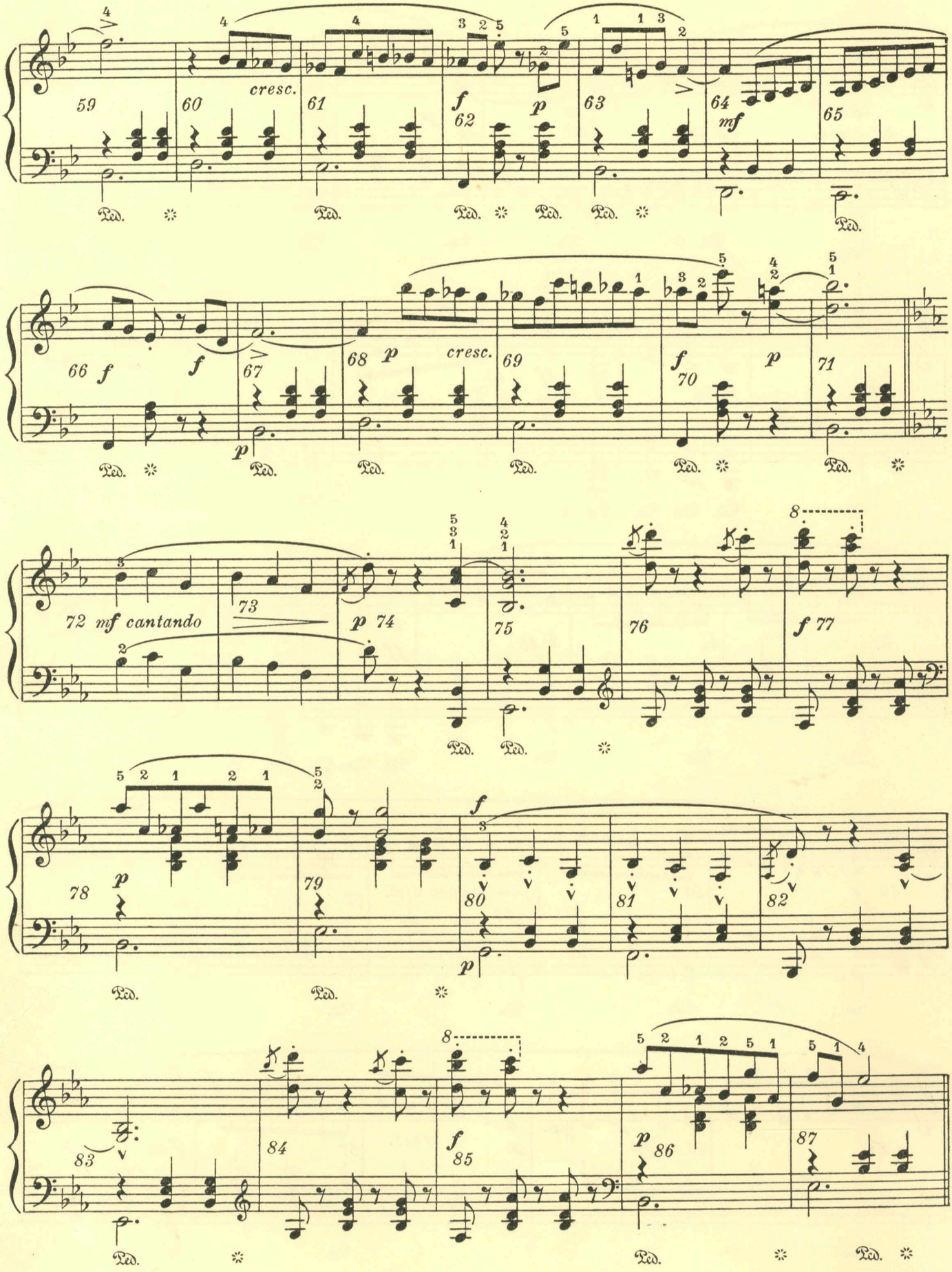
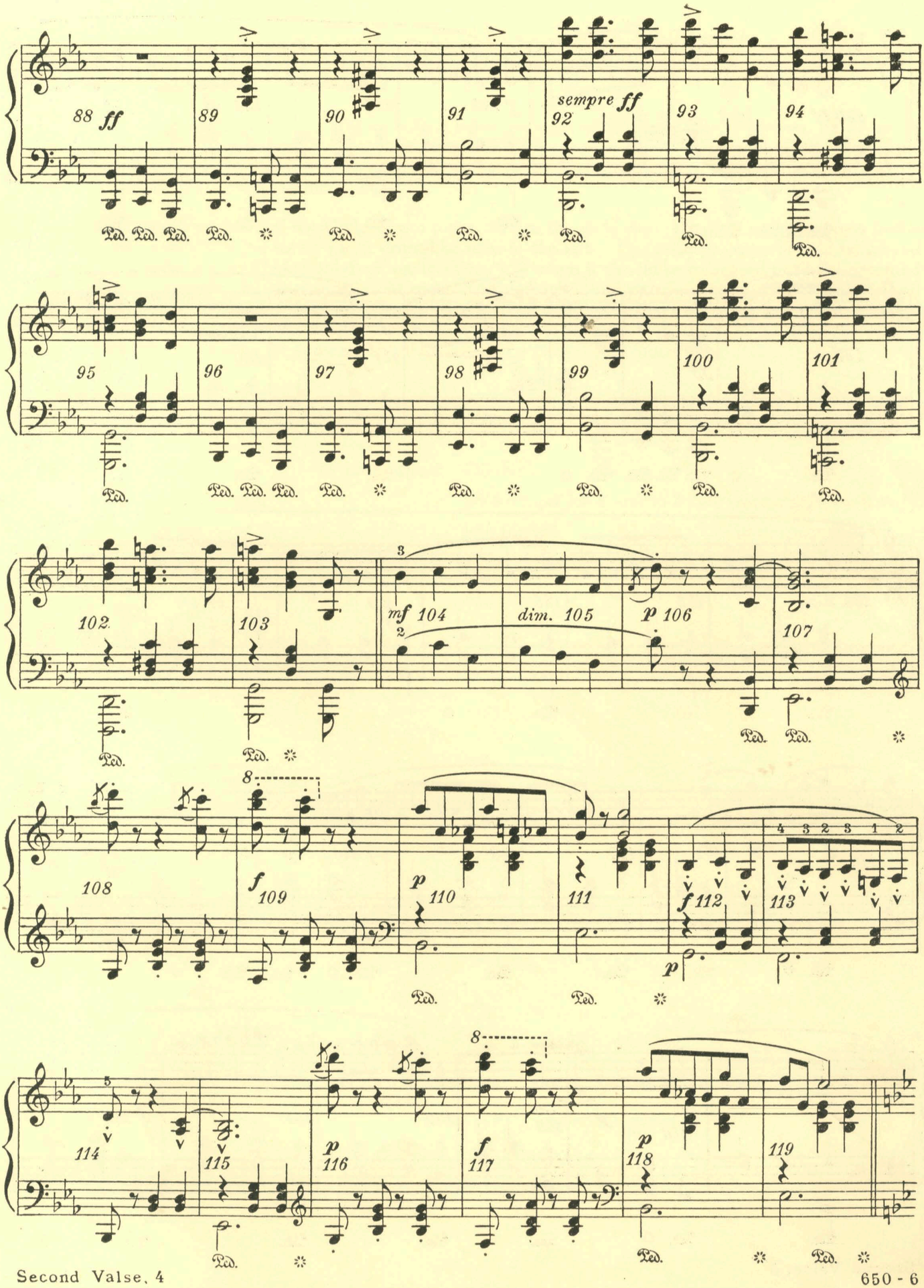
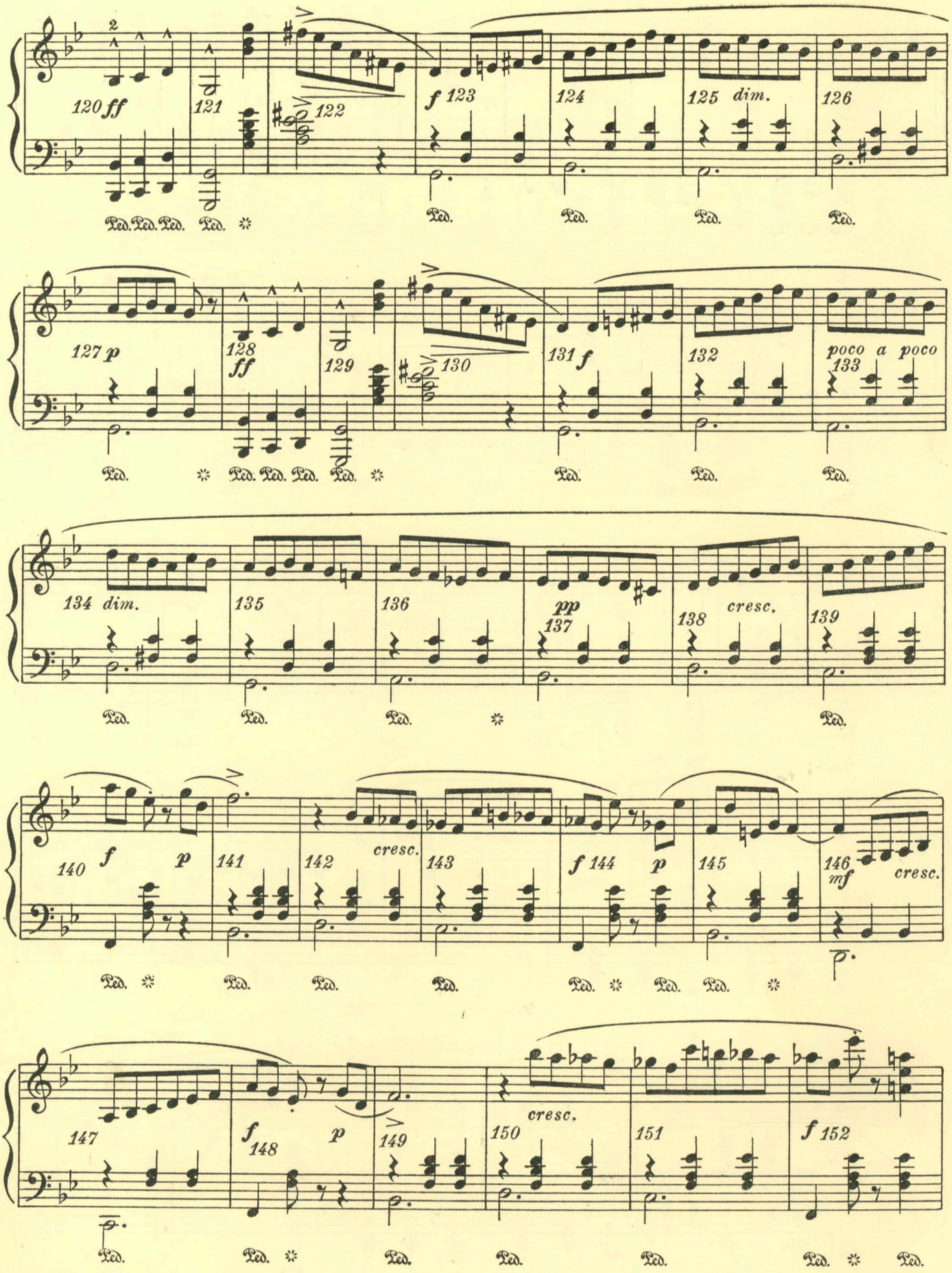
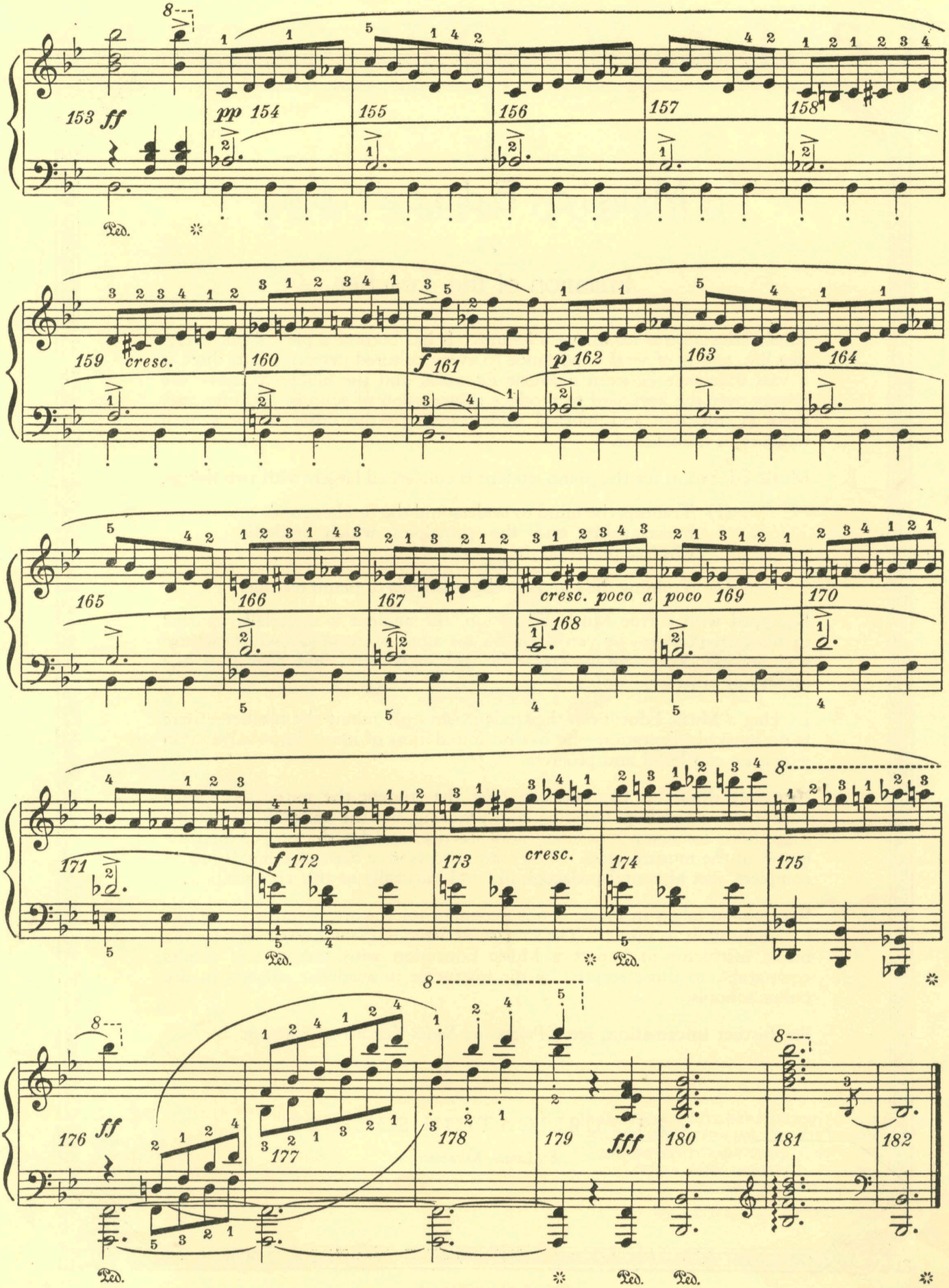

31 cresc.
f 32
33
p
34
p
cresc.
35
f 36
p
37
ff 38
39
ff
40
f 41
42
43
dim.
44
p 45
ff 46
47
ff
48
49 f
50
poco a poco dim.
51
52
53
54
55 pp
56
cresc.
57
f 58
p


59
60
cresc.
61
f
62
p
63
64
mf
65
66 f
f
67
p
68 p
cresc.
69
f
70
p
71
72 mf cantando
73
p 74
75
76
f 77
78
p
79
80
81
82
p
83
84
f
85
p
86
87
Ped.

88 ff
89
90
91
sempre ff
92
93
94
95
96
97
98
99
100
101
102
103
mf 104
dim. 105
p 106
107
108
f 109
p 110
111
f 112
113
114
115
p 116
f 117
p 118
119

2
120 ff
121
122
f 123
124
125 dim.
126
127 p
128 ff
129
130
131 f
132
poco a poco
133
134 dim.
135
136
pp
137
138 cresc.
139
140 f p
141
142 cresc.
143
f 144 p
145
146 mf cresc.
147
f 148 p
149
150 cresc.
151
f 152
Ped.

153 ff
pp 154
155
156
157
158
159 cresc.
160
f 161
p 162
163
164
165
166
167
cresc. poco a
poco 169
168
170
171
f 172
173
cresc.
174
175
176 ff
177
178
179
fff
180
181
182
Ped.

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